

## 7- Confutatis - Rechazados ya los condenados

Flute

♩ = 96

27

*mf*

Fl.

31

Fl.

35

Fl.

39

3

*f*

Fl.

45

Fl.

49

Fl.

53

*p*

Fl.

57

*cresc.....*

Fl. 62

Fl. 66

Fl. 70

Fl. 74

Fl. 78

Fl. 82

5

*f*

*mp*

The musical score for the Flute (Fl.) part consists of six staves. The first five staves contain measures 62 through 78, which are filled with intricate melodic patterns, including slurs, ties, and various dynamic markings such as *f* and *mp*. The sixth staff begins at measure 82 and contains a whole rest, with a '5' marking above the staff. The score concludes with a double bar line.

## 7- Confutatis - Rechazados ya los condenados

Oboe

$\text{♩} = 96$  19

*mp*

Ob.

23

Ob.

27

Ob.

31

Ob.

35

Ob.

39

3

*f*

Ob.

45

Ob.

49

Ob. 53 *p*



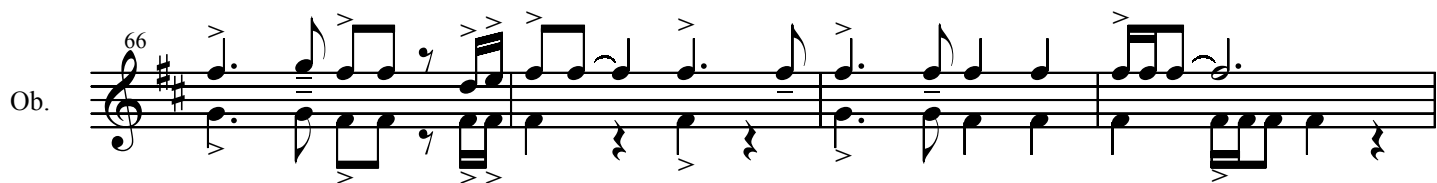
Ob. 58 *cresc.....*



Ob. 62 *f*



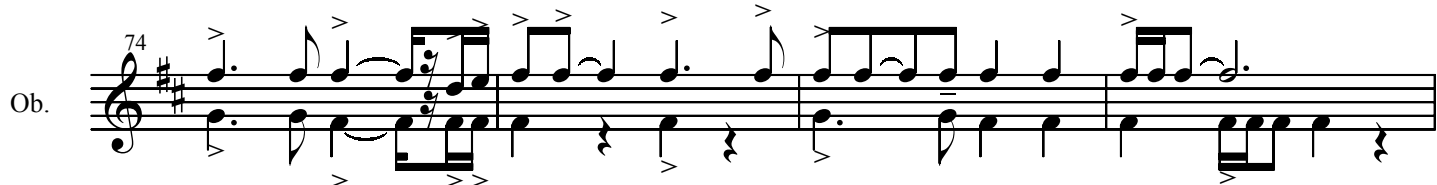
Ob. 66



Ob. 70



Ob. 74



Ob. 78 *mp* 5



# 7- Confutatis - Rechazados ya los condenados

English Horn

♩ = 96 43

*f*

E. Hn.

E. Hn.

*mp*

E. Hn.

*cresc.....*

E. Hn.

*f*

E. Hn.

E. Hn.

E. Hn.

*mp*

5

Detailed description of the musical score: The score is written for English Horn and E. Hn. The English Horn part begins with a 43-measure rest, followed by a melodic line starting on G#4. The E. Hn. parts enter at measure 47. The first E. Hn. staff (47-50) features a melodic line with accents. The second E. Hn. staff (51-54) continues the melody with a mezzo-piano (mp) dynamic. The third E. Hn. staff (55-58) features a more active melodic line with accents. The fourth E. Hn. staff (59-62) continues the melody with a crescendo marking. The fifth E. Hn. staff (63-66) features a melodic line with a forte (f) dynamic and accents. The sixth E. Hn. staff (67-70) continues the melody with accents. The seventh E. Hn. staff (71-74) features a melodic line with accents. The eighth E. Hn. staff (75-78) continues the melody with accents. The ninth E. Hn. staff (79-82) features a melodic line with accents, ending with a five-measure rest at the final measure, marked mezzo-piano (mp).

## 7- Confutatis - Rechazados ya los condenados

Clarinet in Bb

♩ = 96

11

*mp*

Bb Cl.

16

Bb Cl.

20

Bb Cl.

25

Bb Cl.

29

Bb Cl.

33

Bb Cl.

37

3

Bb Cl.

45

This musical score is for the piece '7- Confutatis - Rechazados ya los condenados'. It features two parts: Clarinet in Bb and Bb Clarinet. The tempo is marked as quarter note = 96. The key signature has three sharps (F#, C#, G#). The Clarinet in Bb part starts at measure 11 with a mezzo-piano (*mp*) dynamic. The Bb Clarinet part starts at measure 16. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like *mp* and *f*. There are also articulation marks like accents and slurs. The Bb Clarinet part has a triplet of eighth notes at measure 37. The Clarinet in Bb part ends at measure 45.

Bb Cl. 49

Bb Cl. 53

Bb Cl. 58

Bb Cl. 62

Bb Cl. 66

Bb Cl. 70

Bb Cl. 74

Bb Cl. 78

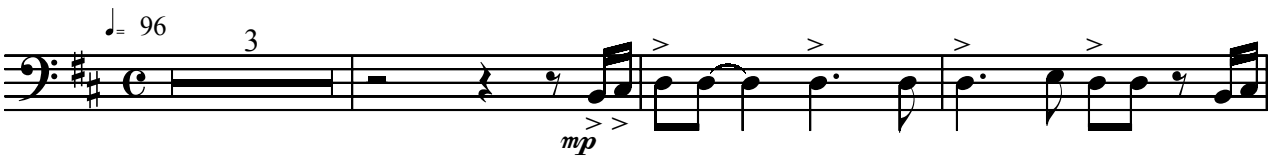
## 7- Confutatis - Rechazados ya los condenados

Bassoon

$\text{♩} = 96$


3

*mp*




Bsn.

7




Bsn.

11



Bsn.

15



Bsn.

19



Bsn.

23



Bsn.

27



Bsn.

31





35

Bsn.

39

Bsn.

45

Bsn.

49

Bsn.

53

Bsn.

57

Bsn.

61

Bsn.

65

Bsn.

69

Bsn.

73

Bsn.

77

Bsn.

## 7- Confutatis - Rechazados ya los condenados

Horn in F 1

♩ = 96

43

*f*

Hn. 1

48

Hn. 1

53

11

*f*

Hn. 1

68

Hn. 1

73

Hn. 1

78

5

*mp*

## 7- Confutatis - Rechazados ya los condenados

Horn in F 2

♩ = 96 43

Hn. 2

48

Hn. 2

53 11

Hn. 2

68

Hn. 2

73

Hn. 2

78 5

*mp*

Detailed description: This is a musical score for a Horn in F 2 part. The title is '7- Confutatis - Rechazados ya los condenados'. The score is written for six staves, all for Horn 2. The key signature is G major (one sharp). The time signature is common time (C). The first staff (measures 43-47) has a tempo marking of quarter note = 96 and a dynamic marking of f. The subsequent staves (measures 48-78) continue the melodic line with various articulations like accents and slurs. The final staff (measures 78-82) ends with a dynamic marking of mp and a repeat sign.

## 7- Confutatis - Rechazados ya los condenados

Trumpet in Bb

♩ = 96

43

*ff*

Bb Tpt.

47

Bb Tpt.

51

11

*ff*

Bb Tpt.

65

Bb Tpt.

69

Bb Tpt.

73

Bb Tpt.

77

5

*mp*

This musical score is for the 'Confutatis' section of a work, specifically the 'Rechazados ya los condenados' movement. It features two parts: Trumpet in Bb and Bb Tpt. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked as quarter note = 96. The score is divided into measures, with measure numbers 43, 47, 51, 65, 69, 73, and 77 indicated at the start of their respective staves. The Trumpet in Bb part begins with a rest for 43 measures, followed by a series of eighth and sixteenth notes, some with accents and slurs. The Bb Tpt. part begins at measure 47 and continues with similar rhythmic patterns. The score includes dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano). The final measure of the Bb Tpt. part is marked with a 5-measure rest and ends with a double bar line.

## 7- Confutatis - Rechazados ya los condenados

Tenor Trombone

♩ = 96

43

*f*

T. Tbn.

48

T. Tbn.

53

11

*f*

T. Tbn.

68

T. Tbn.

73

T. Tbn.

78

5

*mp*

# 7- Confutatis - Rechazados ya los condenados

Bass Trombone

96 43



*f*

B. Tbn.

48



B. Tbn.

53 11



*f*

B. Tbn.

68




B. Tbn.

73



B. Tbn.

78 5



*mp*

## 7- Confutatis - Rechazados ya los condenados

Tuba

♩ = 96 43

8

*f* >

Tba.

48

8

Tba.

53 11

8

*f* >

Tba.

68

8

Tba.

73

8

Tba.

78 5

8

*mp*



# 7- Confutatis - Rechazados ya los condenados

♩ = 96

Soprano Solista

Alto Solista

Solistas

Tenor Solista

Bajos Solista

Organo

♩ = 96

*mf*

Re cha za dos ya los

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

Bj. Sl.

Org.

con de na dos, yen tre ga dos a las crue les lla mas, llá ma me

10

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

8

10

Bj. Sl.

Org.

10

10

con los bie na ven tu ra dos, llá ma me, con los bie na ven tu ra

*f* Re cha za dos ya los

14

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

8

14

Bj. Sl.

Org.

14

con de na dos, yen tre ga dos a las crue les lla mas, llá ma me

dos. Su pli can te yu mil de te

18

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

Bj. Sl.

Org.

18

8

18

llá ma me, con los bie na ven tu *mf* ra

rue go con el co ra zón ca si he cho ce ni za: a piá da te

*f* Re cha za dos ya los

22

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

Bj. Sl.

Org.

22

8

22

con de na dos, yen tre ga dos a las crue les lla mas,

dos. *f* Su pli

de mi úl ti ma ho ra, a

25

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

Bj. Sl.

Org.

llámame con los bienaventurados, llá ma me, con los bienaventu

can te yu mil de te rue go, con el co ra zón ca si he cho se ni za: a

piá da te a piá da te, a

*f* Recha

29

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

Bj. Sl.

Org.

za dos ya los con de na dos, yen tre ga dos a las crue les lla mas,

*mf* ra dos. Su pli

piá da te de mi úl ti ma ho ra a

piá da te, a piá da te de mi úl ti ma

33

Sop. Sl. llámame con los bienaventurados, llá ma me, con los bienaven tu

Al. Sl.

Solistas can te yumilde te rue go, con el co ra zón ca si hecho ce ni za: a

Tn. Sl. 8 piá da te a piá da te de mi úl ti ma

Bj. Sl. 33 ho ra, a piá da te de mi úl ti ma

Org. 33

37

Sop. Sl. ra *mf* dos. *f*

Al. Sl.

Solistas 37 piá da te de mi úl ti ma ho ra;

Tn. Sl. 8 ho ra.

Bj. Sl. 37 ho ra.

Org. 37

44

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

8

Bj. Sl.

44

Org.

44

52

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

8

Bj. Sl.

52

Org.

52

*mp* Su pli can te yu mil de te rue go con el co ra zón ca si

*mp* Su pli can te te

*mp* Su pli can te te rue go

*mp* Su pli can te te rue go

56

Sop. Sl. he cho ce ni za: a piá da te de mi úl ti ma ho ra, a

Al. Sl.

Solistas rue go a piá da te, a piá da te,

Tn. Sl. a piá da te a piá da te, a piá da

Bj. Sl. a piá da te a piá da te, a

Org.

56

61

Sop. Sl. piá da te de mi úl ti ma ho ra,

Al. Sl.

Solistas de mi úl ti ma ho ra.

Tn. Sl. te, de mi úl ti ma ho ra.

Bj. Sl. piá da te, de mi úl ti ma ho ra.

Org.

61

67

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

Bj. Sl.

67

Org.

73

Sop. Sl.

Al. Sl.

Solistas

Tn. Sl.

Bj. Sl.

*ff* Su pli can te te rue go, a piá da te a

*ff* Su pli can te te rue go, a

*ff* Su pli can te te rue go, a

73

Org.

*ff* Su pli can te te rue go a



79

Sop. Sl. *piá da te, de mi úl ti ma ho ra, a*

Al. Sl. *piá da te, a piá da te, a*

Solistas *piá da te, a piá da te, a*

Tn. Sl. *piá da te, a piá da te, a*

Bj. Sl. *piá da te, a piá da te, a*

Org. *piá da te, a piá da te,*

83

Sop. Sl. *piá da te de mi úl ti ma ho ra.*

Al. Sl. *piá da te de mi úl ti ma ho ra.*

Solistas *piá da te de mi úl ti ma ho ra.*

Tn. Sl. *piá da te de mi úl ti ma ho ra.*

Bj. Sl. *piá da te de mi úl ti ma ho ra.*

Org. *de mi úl ti ma ho ra.*

*Rit...*

# 7- Confutatis - Rechazados ya los condenados

♩ = 96

Sopranos

Contraltos

Coro

Tenores

Bajos

Organo

♩ = 96

*p*

Sops.

Contrs.

Coro

Tnres.

Bjos.

Org.

Four vocal staves (Sopranos, Contraltos, Tenores, Bajos) for measures 1-8. Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this section.

Organ accompaniment for measures 1-8. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment. The tempo is marked as quarter note = 96.

Four vocal staves (Sops., Contrs., Tnres., Bjos.) for measures 9-16. Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this section.

Organ accompaniment for measures 9-16. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment. The tempo is marked as quarter note = 96.

17

Sops.

Contrs.

Coro

Tnres.

8

Bjos.

This block contains five vocal staves. Each staff has a treble or bass clef and a key signature of two sharps (F# and C#). The Soprano, Contralto, and Tenors staves are in treble clef, while the Coro and Basses staves are in bass clef. All staves show a whole rest in every measure from 17 to 24, indicating that the vocalists are silent during this passage.

17

Org.

17

This block shows the organ accompaniment for measures 17-24. It consists of two staves: a treble staff and a bass staff. The treble staff contains chords and melodic lines, including some triplets. The bass staff provides a harmonic foundation with sustained chords and moving lines. The key signature is two sharps.

25

Sops.

Contrs.

Coro

Tnres.

8

Bjos.

This block contains five vocal staves, similar to the first block. Each staff has a treble or bass clef and a key signature of two sharps. All staves show a whole rest in every measure from 25 to 32, indicating that the vocalists are silent during this passage.

25

Org.

25

This block shows the organ accompaniment for measures 25-32. It consists of two staves: a treble staff and a bass staff. The treble staff contains chords and melodic lines, including some triplets. The bass staff provides a harmonic foundation with sustained chords and moving lines. The key signature is two sharps.

34

Sops.

ff Re cha za dos ya los

Contrs.

Coro

Tnres.

8

ff Re cha za dos ya los

Bjos.

ff Re cha za dos ya los

Org.

34

38

Sops.

con de na dos, yen tre ga dos a las crue les lla mas,

Contrs.

Coro

Tnres.

8

con de na dos, yen tre ga dos a las crue les lla mas,

Bjos.

con de na dos, yen tre ga dos a las crue les lla mas,

Org.

38

41


Sops.   
llá ma me

Contrs.   
con los bie na ven tu ra dos,

Coro   
llá ma me

Tnres.   
llá ma me

Bjos.   
llá ma me

Org. 

44

Sops.   
con los bie na ven tu ra

Contrs.   
con los bie na ven tu ra

Coro   
con los bie na ven tu ra

Tnres.   
con los bie na ven tu ra

Bjos.   
con los bie na ven tu ra

Org. 

47

Sops.

dos.

Contrs.

Coro

dos.

Tnres.

8

dos.

Bjos.

dos.

Org.

53

Sops.

Contrs.

Coro

Tnres.

8

Bjos.

Org.

60

Sops.

Contrs.

Coro

Tnres.

Bjos.

*ff* Recha

*ff* Recha

*ff* Recha

*ff* Recha

Org.

65

Sops.

Contrs.

Coro

Tnres.

Bjos.

za dos ya los con de na dos, yen tre ga dos a las

za dos ya los con de na dos, yen tre ga dos a las

za dos ya los con de na dos, yen tre ga dos a las

za dos ya los con de na dos, yen tre ga dos a las

za dos ya los con de na dos, yen tre ga dos a las

Org.

68

Sops.

crue les lla mas, llá ma me con los bie na ven tu ra dos,

Contrs.

Coro

Tnres.

8

Bjos.

crue les lla mas, llá ma me con los bie na ven tu ra dos,

Org.

68

71

Sops.

llá ma me, con los bie na ven tu ra dos. Su pli can te yu mil de te

Contrs.

Coro

Tnres.

8

Bjos.

llá ma me, con los bie na ven tu ra dos. Su pli can te yu mil de te

Org.

71



74

Sops. rue go con el co ra zón ca si he cho ce ni za: a

Contrs. rue go con el co ra zón ca si he cho ce ni za: a

Coro rue go con el co ra zón ca si he cho ce ni za: a

Tnres. 8 rue go con el co ra zón ca si he cho ce ni za. a

Bjos. rue go con el co ra zón ca si he cho ce ni za: a

Org. 74

77

Sops. piá da te de mi úl ti ma ho ra, a

Contrs. piá da te de mi úl ti ma ho ra, a

Coro piá da te de mi úl ti ma ho ra, a

Tnres. 8 piá da te de mi íl ti ma ho ra, a

Bjos. piá da te de mi úl ti ma ho ra, a

Org. 77

81

Sops.

Contrs.

Coro

Tnres.

Bjos.

Org.

81

81

piá da te de mi úl ti ma ho ra,

piá da te de mi úl ti ma ho ra,

81

81

84 *Rit...*

Sops. de mi úl ti ma ho ra.

Contrs. de mi úl ti ma ho ra.

Coro de mi úl ti ma ho ra.

Tnres. 8 de mi úl ti ma ho ra.

Bjos. de mi úl ti ma ho ra.

Org. 84 *Rit...*

## 7- Confutatis - Rechazados ya los condenados

♩ = 96

Organo

*p*

Org.

7

Org.

13

Org.

19

Org.

25

Org. 31

This system contains measures 31 through 36. The treble staff features a series of chords, with measures 32, 34, and 36 containing more complex, multi-note chords. The bass staff provides a simple accompaniment of single notes and rests.

Org. 37

This system contains measures 37 through 42. The musical texture continues with chords in the treble and single notes in the bass. Measure 42 ends with a half note in the bass.

Org. 43

This system contains measures 43 through 48. The pattern of chords in the treble and single notes in the bass is maintained. Measure 48 concludes with a half note in the bass.

Org. 49

This system contains measures 49 through 54. The musical structure remains consistent with the previous systems. Measure 54 ends with a half note in the bass.

Org. 55

This system contains measures 55 through 60. The final system on the page, it follows the same musical pattern. Measure 60 ends with a half note in the bass.

Org. 61

This system contains measures 61 through 66. The right hand (treble clef) features a series of chords, with a chromatic descending line of thirds in measures 62, 63, 64, and 65. The left hand (bass clef) provides a steady accompaniment of eighth notes, with a chromatic descending line in measures 62, 63, 64, and 65.

Org. 67

This system contains measures 67 through 72. The right hand continues the chromatic descending line of thirds. The left hand continues the eighth-note accompaniment, with a chromatic descending line in measures 67, 68, 69, and 70.

Org. 73

This system contains measures 73 through 78. The right hand continues the chromatic descending line of thirds. The left hand continues the eighth-note accompaniment, with a chromatic descending line in measures 73, 74, 75, and 76.

Org. 79

*Rit...*

This system contains measures 79 through 84. The right hand continues the chromatic descending line of thirds. The left hand continues the eighth-note accompaniment, with a chromatic descending line in measures 79, 80, 81, and 82. The system concludes with a final chord in measure 84, marked with a fermata.

## 7- Confutatis - Rechazados ya los condenados

$\text{♩} = 96$

Piano

64

*ff*

Pno.

68

68

Pno.

72

72

Pno.

76

76

This musical score is for a piano piece titled '7- Confutatis - Rechazados ya los condenados'. It is written in D major (two sharps) and common time (C). The tempo is marked as quarter note = 96. The score is divided into four systems, each with a grand staff (treble and bass clef). The first system is labeled 'Piano' and measures 64. The second system is labeled 'Pno.' and measures 68. The third system is labeled 'Pno.' and measures 72. The fourth system is labeled 'Pno.' and measures 76. The music features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. There are several dynamic markings, including 'ff' (fortissimo) in the first system and 'p' (piano) in the second system. The score is written in a modern, minimalist style with a focus on texture and rhythm.

Pno.

80

80

*mp*

Pno.

84

84

*Rit...*

## 7- Confutatis - Rechazados ya los condenados

Timpani

♩ = 96

36

*f*

39

Timp.

43

Timp.

*ff*

46

Timp.

48

Timp.

50

Timp.

53

11

*p*

*ff*

66

Timp.



68

Timp.



70

Timp.



72

Timp.



74

Timp.



76

Timp.



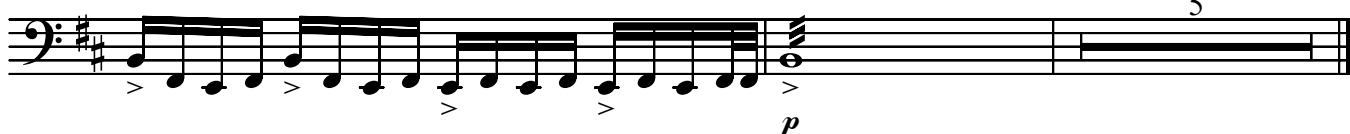
78

Timp.



80

Timp.



5

## 7- Confutatis - Rechazados ya los condenados

Platillos

$\text{♩} = 96$

45

Plat.

49

*p*

Plat.

53

13

Plat.

69

Plat.

73

*ff*

Plat.

78

5

# 7- Confutatis - Rechazados ya los condenados

Gran Casa

$\text{♩} = 96$   
38

**C**

Grn.Csa.

43

Grn.Csa.

48

Grn.Csa.

53  
11

Grn.Csa.

68

Grn.Csa.

73

Grn.Csa.

78  
5

## 7- Confutatis - Rechazados ya los condenados

Violin I

♩ = 96

28

*mf*

Vln. I

32

Vln. I

36 *divisi.*

*f*

Vln. I

40

Vln. I

44

*ff*

Vln. I

48

Vln. I

52

8

*non div.*

*p* *cresc.....*

Vln. I

63

*mp* *mf* *ff*

*divisi.*

Violin I score, measures 67-80. The key signature is two sharps (F# and C#). The score is written on a single staff. Measures 67-70 show a series of eighth and sixteenth notes with accents. Measures 71-74 continue with similar rhythmic patterns, including some beamed sixteenth notes. Measures 75-78 show a mix of eighth and sixteenth notes. Measure 79 ends with a half note G# and a fermata. Measure 80 is a whole rest, marked with a '5' above it, indicating a five-measure rest. The dynamic marking *mp* (mezzo-piano) is at the bottom.

*mp*

## 7- Confutatis - Rechazados ya los condenados

Violin II

$\text{♩} = 96$

20

*mf*

Vln. II

24

Vln. II

28

*mf*

Vln. II

32

Vln. II

36

*divisi.*

*f*

Vln. II

40

Vln. II

44

*ff*

Vln. II

48

Vln. II

52

8

*non div.*

*p*

*cresc.....*

Vln. II

63

*divisi.*

*mp* *mf* *ff*

Vln. II

67

Vln. II

71

Vln. II

75

Vln. II

79

5

*mp*

## 7- Confutatis - Rechazados ya los condenados

Viola

♩ = 96

12

*mp*

Vla.

16

> >

Vla.

20

*mf*

Vla.

24

> >

Vla.

28

*mf*

Vla.

32

> >

Vla.

36

*divisi.*

*f*

> > > > > > > >

Vla.

40

> > > > > >



44

Vla.

*f*

48

Vla.

52

Vla.

*non div.*  
*cresc. p...*

62

Vla.

*mp* *mf* *f* *divisi.*

66

Vla.

70

Vla.

74

Vla.

78

Vla.

*mp*

## 7- Confutatis - Rechazados ya los condenados

♩ = 96

Cello *p* *mp* *divisi.*

Vlc. 6 *mp*

Vlc. 11 *mf*

Vlc. 16 *mf*

Vlc. 21 *f*

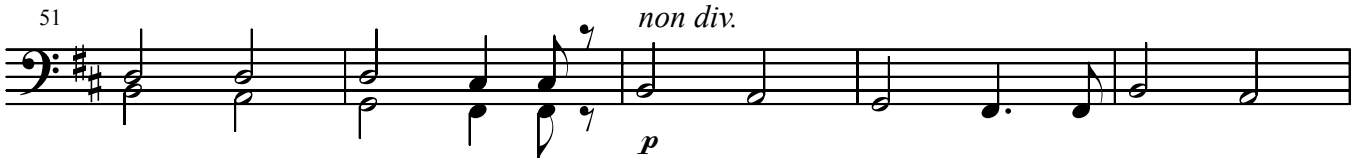
Vlc. 26 *f*

Vlc. 31 *f*

Vlc. 36 *f*

41 Vlc. 

46 Vlc. 

51 Vlc. 

56 Vlc. 

61 Vlc. 

66 Vlc. 

71 Vlc. 

76 Vlc. 

81 Vlc. 

# 7- Confutatis - Rechazados ya los condenados

♩ = 96

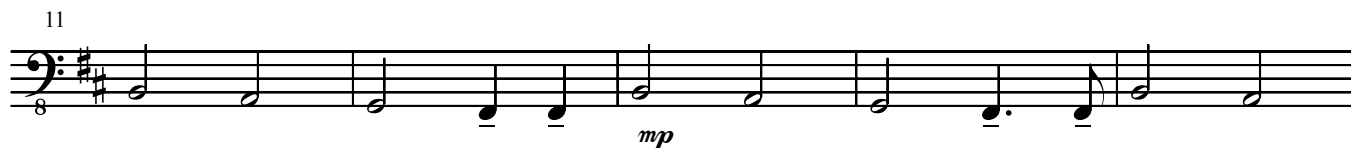
Contrabass



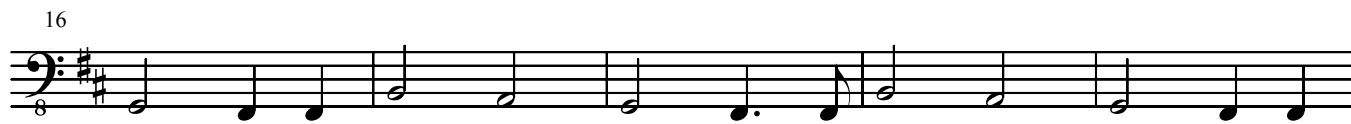
Cb.



Cb.



Cb.



Cb.



Cb.



Cb.



Cb.



41

Cb.

*f*

46

Cb.

51

Cb.

*p*

56

Cb.

61

Cb.

*divisi.*  
*cresc.....*  
*mp*  
*mf*  
*f*  
*non div.*

66

Cb.

71

Cb.

76

Cb.

81

Cb.

*p*